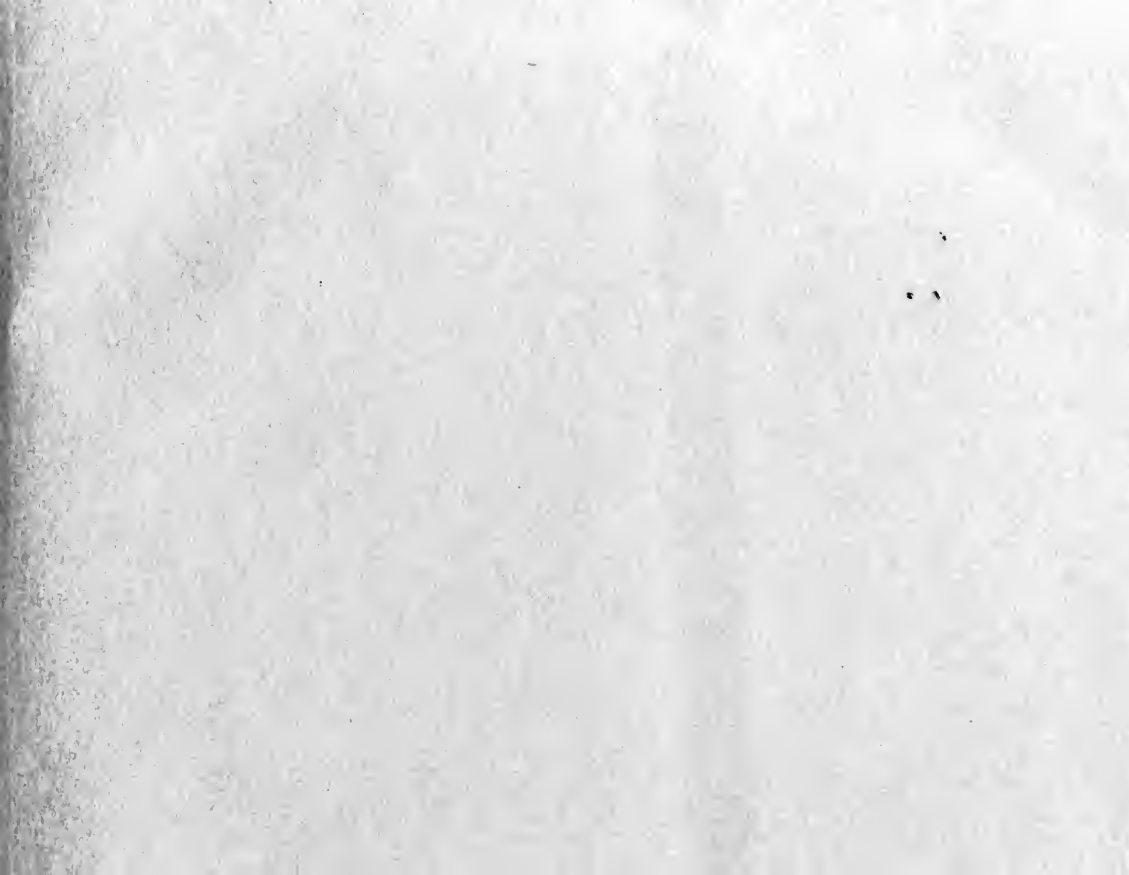


contents are
500 &
400 ppi







Biograph

THE LINCOLN



LIFE MASK,

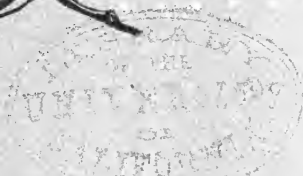
HANDS, BUST, & STATUETTE.

PUBLISHED BY

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MILWAUKEE, WIS.

207 WABASH AVE.
CHICAGO, ILL.



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1891.

J. H. YEWDAL & SONS CO.

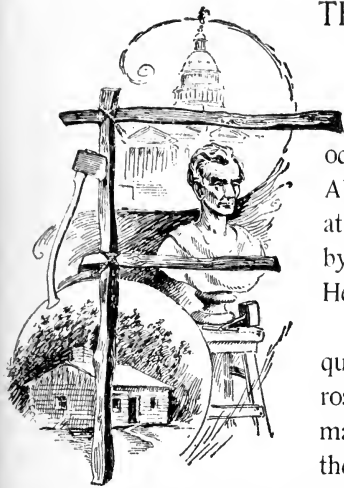
PRINTERS

ENGRAVERS

MILWAUKEE

THE LINCOLN LIFE MASK,

HANDS, BUST AND STATUETTE.



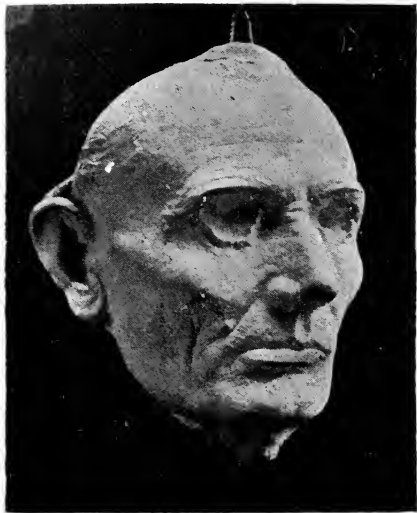
FEW men in the history of our country or in the world's history, occupy a more exalted place in the minds of their fellows than Abraham Lincoln. If his countrymen were slow to understand him at first, they and the balance of the world are now atoning for it by unbounded admiration of his great qualities of head and heart. He is universally accorded a place among the great names of history.

The stirring times which called into activity Lincoln's noble qualities have passed, but the desire to know more of the man who rose from obscurity to become "the commander of armies, the master of statesmen and the peer of kings," and who, through all these changes of fortune, retained the simplicity and the same keen

sympathy for his fellows which characterized his early years, increases rather than diminishes. The more the world knows of the man, the more it desires to know.

The history of Lincoln and his times, by Nicolay and Hay, but recently published, though the fullest and most accurate that has yet appeared, has but added to the desire of the public for still further knowledge. The more that is known of his manly qualities and the workings of his wonderful mind, the greater is the admiration and love for him. So it will continue, and fifty years hence Lincoln's character will be still more highly esteemed because it will be better understood.

The demand for sculptured and engraved portraits of Lincoln has kept pace with the increasing interest in his life. Of the engraved portraits and prints there is a large variety, many of which having photographs for originals, are excellent. Of portraits in sculpture, there are but



few authentic ones. Perhaps the best known of these is the bust and statuette by Leonard W. Volk, the well-known sculptor of Chicago, made from sittings obtained in 1860, and the life mask and casts of the hands also made by Mr. Volk the same year. The story of how Mr. Volk obtained the sittings for the bust and the life mask and hand casts, is an interesting one, and was related by Mr. Volk in an article which appeared in *The Century Magazine* for December, 1881.

According to the story Mr. Volk had obtained sittings for a bust of Stephen A. Douglas in 1857, during the memorable senatorial contest in Illinois, between Douglas and Lincoln. He was accompanying Mr. Douglas on a speech-making tour when he first met Lincoln at the town of Lincoln, in Logan County. A mutual friend introduced him. "How do you do; I am glad to meet you. I have read of you in the papers. You are making a statue of Judge Douglas for Governor Matteson's new house," was Lincoln's greeting.

“Yes sir;” Mr. Volk replied, “and some time when you are in Chicago and have time, I should like to have you sit to me for your bust.”

“I will Mr. Volk,” said Lincoln, “I shall be glad to, the first opportunity I have.”



Nearly two years had elapsed when that opportunity came. Lincoln was in Chicago trying a case in the United States court, and Volk, seeing his name in the morning “Tribune,” called there immediately. Mr. Lincoln recognized him at once and came to greet him. He seemed pleased at being reminded of his promise to sit for a bust, and asked when he should come to the studio and how long he would be wanted at each sitting. It was arranged that Mr. Lincoln should come early every morning, and remain until 10 o’clock, the hour court opened. It was the first time Mr. Lincoln sat to an artist for his portrait in sculpture or painting, he had only posed before for Daguerreotypes and photographs. Friday morning he had his first sitting and the cast was made of his face. He came on seven succeeding mornings while Mr. Volk made the clay bust which was the model for the famous

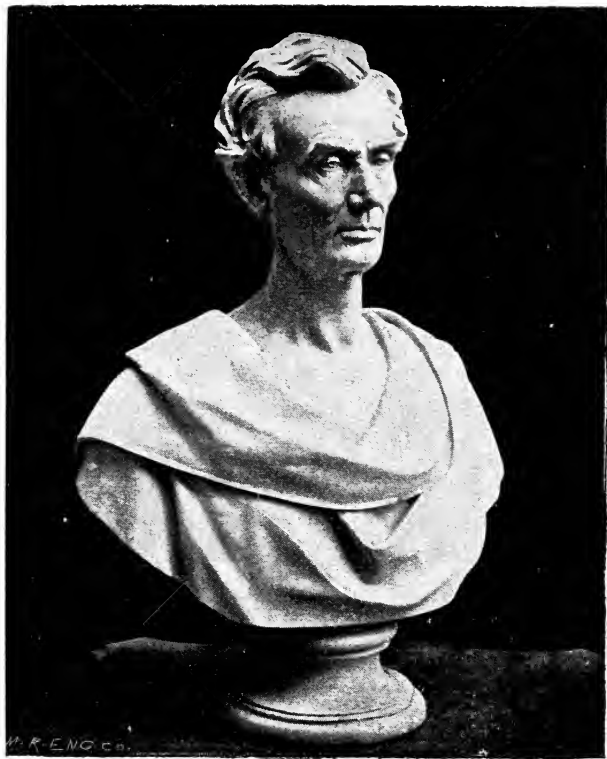
Lincoln beardless bust. On May 18th, following, Mr. Lincoln was nominated for the Presidency by the Republican Convention in Chicago. Having occasion to go to Springfield the day of the nomination, Mr. Volk called upon Lincoln at his home and was the first Chicagoan to

congratulate him upon his nomination. The sculptor made an engagement for a sitting on the second day following (Sunday) to obtain casts of Lincoln's hands. Saturday afternoon the committee appointed to inform Lincoln of his nomination arrived at Springfield, accompanied



by a train load of enthusiastic citizens. This crowd, swelled to thousands by the Springfield populace, marched to Lincoln's home, and, after the committee had performed its duties, they passed through the house in single file, each being allowed to shake Lincoln's hand as the line moved through. The cast of the right hand made next morning, shows the effect in swollen muscles, of this continued hand-shaking. When the sculptor was making the cast of the left hand, Lincoln called his attention to a scar on his thumb, "You have heard me called the rail splitter, have'nt you? he said, "Well I used to split rails when I was a young man and one day while sharpening a wedge on a log, the axe glanced and nearly took my thumb off, and that is the scar left." The scar is plainly seen in Mr. Volk's cast.

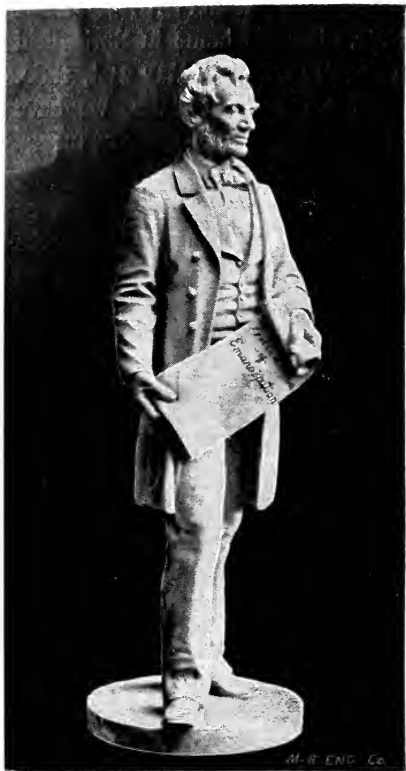
We believe our friends and patrons will share in the pleasure we feel in being able to announce that we have obtained from Leonard W. Volk the exclusive right for fifteen years to publish his Lincoln works—the life mask cast from Lincoln's face in April, 1860, the bust made from sittings obtained at the same time, the statuette and the



casts of the right and left hands made at Mr. Lincoln's home in Springfield on Sunday morning May 21st, 1860.

As our contract states, we have the exclusive right to make or manufacture one or all of the foregoing works in plaster, bronze, marble, or other material. It is seldom that works of art so valuable as these can be brought within the reach of every person.

The accompanying illustrations give a good idea of the casts we are now making. The bust was executed by Mr. Volk in statuary marble, in 1866 and was purchased by the Crosby Opera House Company and was exhibited at the Paris Exposition in 1867. Before it was sent abroad it was on exhibition in the Crosby Art Gallery, and it was there Mrs. Lincoln saw it for the first time while visiting



the Gallery. She was much affected on seeing it, and, embracing it, she declared that it was the most perfect portrait of her husband ever made. A higher tribute to the fidelity with which the sculptor performed his work could not have been paid.

Shortly after this Mr. Robert Lincoln told Mr. Volk that this bust of his father gave him greater satisfaction than anything of the kind made of him. When President Hayes and party visited Lincoln's tomb at Springfield, the President was attracted by a replica in plaster of the bust in the Memorial Hall, and he remarked that it struck him as the most perfect representation of Lincoln he had seen, and he sent Mr. Volk an order for two copies of it; one for the Executive Mansion. Of the life mask Nicolay and Hay, in their "Life of Lincoln," say: "The face has a clear firm outline, it is far from fat, but the muscles are hard and full; the large mobile mouth is ready to speak, to shout, or to laugh; the bold curved nose is broad and substantial with spreading nostrils; it is a face full of life, of energy, of vivid aspirations."

The casts of the hands show clearly the lineaments

of those vigorous members, the right hand with its swollen muscles after the hand-shaking and the left with its wedge-making scar on the thumb.

The statuette representing President Lincoln with the Emancipation Proclamation in his hands is thirty-two inches high. It portrays him when the burdens of his first two years administration had worn additional lines in his face and given his eyes the look of weariness that remained with them until the end. For other statuary see page 8.

CHICAGO, ILL., Oct. 24th, 1890.

KNOW ALL MEN BY THESE PRESENTS, that for a valuable consideration to me in hand paid by the C. Hennecke Co., I hereby authorize and appoint them as sole agents and publishers for a term of fifteen years from date, for the sale of the following works, namely:

My life mask of Abraham Lincoln, cast from his face April, 1860, also his right and left hands which I cast from life at Mr. Lincoln's house, Springfield, Ill., Sunday morning, May 21st, 1860; also my statuette of Abraham Lincoln, thirty-two inches high, same as my colossal statue of him in bronze metal to surmount the Soldiers and Sailors Monument for the City of Rochester, New York; also my statuette of Stephen A. Douglas, thirty-one inches high, same as the colossal bronze statue surmounting his monument at Chicago, Ill.

C. Hennecke Company have the right to make or manufacture any and all of the foregoing named works in plaster, bronze, marble or other material.

The said works are to be properly labeled with my name and dates, upon brass plates fixed in the casts.

LEONARD W. VOLK.

Subscribed and sworn to before me this 24th day of October, 1890.

A. M. L. COLESON,
Notary Public.

HENNECKE'S STATUARY.

NOTICE: To prevent misunderstanding we herewith refer to the different makes and finishes of our Statuary and Casts.

Statuary, Busts and Bas-reliefs for decorative purposes, Ancient, Mediaeval and Modern Sculpture are made in Hennecke's Florentine Composition, in color and consistency closely resembling the celebrated Florentine Terra Cotta, hence its name. We give below the different finishes:

NO. 1 FLORENTINE, a rich soft stone color: This is the most desirable finish, of which we have always a large stock on hand, ready for immediate shipment. Unless otherwise stated we shall always send goods in this finish.

The following finishes we make to order, which will cause a delay of three to four days:

NO. 2 METAL BRONZE, Dark Antique. NO. 4 TERRA COTTA. NO. 6 MARBLE WHITE.

NO. 3 GOLD BRILLIANT. NO. 5 PURE WHITE. NO. 7 SILVER, Antique.

NO. 8 IVORITE OR ALABASTER.

Although some of the above enumerated finishes are more expensive than others, we charge the same price for all, except Ivorite, which is double price. See page 9.

Our assortment of this statuary is enumerated in Catalogue No. 5 and supplement to same; and pages 1 to 5 No. 12 Catalogue, and List A, B, C, which is a classified priced index to Catalogue No. 5 and all supplements to same.

PLASTER CASTS, which are pure white, and with cast lines left on unless otherwise ordered, for Artists and Schools, are illustrated in Catalogue No. 4 and supplement; List D being a classified priced index to same.

STATUARY, ETC., FOR ORNAMENT.—SEE LIST A.

① CATALOGUE No. 5 contains 100 quarto pages, substantially bound with flexible Leatherette Cover, illustrating and describing 465 pieces of Statuary and 236 Busts of celebrated personages from the earliest period up to the present time, also enumerated in list A. 75 cents, post paid.

Experience has taught us that an edition of 100,000 Catalogues annually would fail to supply the demand, should we furnish them gratis to all applicants, we are therefore compelled to make a nominal charge for them ; but the amount paid will be allowed on the first order of goods, making the books really free to customers.

STATUARY DECORATED IN NATURAL COLORS.—SEE LIST B.

The collection of decorated statuary enumerated in List B, is not only the most extensive, but also the best produced in this country, as regards artistic merit and workmanship. It is of the same composition as the Florentine Statuary, described above. In the selection of works of art it is necessary to be mindful of the rule that the best is the cheapest and it is only the best which will survive to be a "thing of beauty and a joy forever." The improvement of taste and the general appreciation of art has brought into prominence the use of colored statuary as a means of household decoration. The Greeks, with the keen æsthetic perception which characterized them, early discovered the advantages to be obtained by painting statues in exact imitation of nature. Color brings out all the peculiarities of custom, the varieties of type and gives the expression a natural and lifelike reality. It possesses, moreover, the great advantage of harmonizing with its surroundings and produces an effect which charms the eye and delights the imagination. Having the best of facilities, and manufacturing in large quantities, we are enabled to offer these high class goods at a very reasonable figure, being less than half the price of the imported.

IVORITE STATUARY.—SEE LIST C.

Is made of the very best and finest powdered alabaster. After leaving the casting room it undergoes the finishing processes in the various departments, and is then sent to the kiln rooms, where it is subjected to an intense heat ; after the last vestige of moisture is removed it is immersed in a hot bath of stearic acid, which closes all

the pores, thus making it very hard and smooth, and giving it a fine, delicate, transparent and ivory like finish. Like genuine ivory it will turn slightly yellow with age, which most persons prefer to the glaring white, which is offensive to the eye and does not bring out the drapery and general outlines to the best advantage. This has induced us to "tint" it after leaving the dry kilns. A slight tint is especially desirable in draped figures, as the folds and delicate outlines come out to better advantage. We will send it "tinted" unless you state in your order that you prefer "pure white."

Most of the Ivorite statuary is illustrated in photogravure book and Catalogue No. 5.

BOOK OF PHOTOGRAVURE PLATES containing 203 illustrations of Ivorite Statues, Busts, Reliefs, etc., and enumerated in List C, will be mailed on receipt of \$1.00, but credited on the first order of goods.

CATALOGUE NO. 4, ART STUDIES FOR DESIGN. — A book of 192 quarto pages, containing illustrated essays on Manual Training and Industrial Education, Art Education, Drawing, Modeling, Clay Modeling, The Development of the Vase, Greek Pottery, Wood Carving, Original Composition, Grecian Mythology, Biographical and Mythological Notes, with 834 illustrations; besides describing 1068 Antique Statues and Busts, Models, Anatomical Studies, Parts of the Human Body from Nature, Conventional Leaf and Flower Forms, Vases, Architectural and Historical Ornaments, Animal Forms, etc., for Colleges, Schools, Academies of Design, Amateurs and Artists, also enumerated in List D. To add to its value as a book of reference, we have appended comprehensive notes, giving a general description of each Statue, name of Sculptor, when and where found, present place of original, mythological history, biographical sketches, etc. The elegant illustrations together with the text, make it a more valuable and complete book of reference for artists, designers, art students, or any person wishing to cultivate a taste for the beautiful, than any art book published. Will be mailed upon receipt of \$1.50, post paid. No. 4 and 5 Catalogues to one address, \$2.00, post paid.

CATALOGUE NO. 12, of Bronze and Parian Marble, free to all applicants. We send for inspection Photographs of Marble Sculpture on application. We are in constant communication with our correspondents in European Art Centres, who keep us posted as to the latest and most valuable art productions in our line. We are therefore prepared to furnish any work of art on short notice to the entire satisfaction of the purchaser.

The lists A, B, C, D and Catalogue No. 12 will be mailed free to all applicants.

ANCIENT AND MODERN SCULPTURE.

FOR over twenty-five years we have given our personal attention to the reproduction of these goods; assisted by a large corps of artists and skilled workmen, we have reduced our business to a perfect system, and fully guarantee each article to give perfect satisfaction in every respect. If not, customers are at liberty to return same at our expense. Safe arrival is also guaranteed.

We have more floor space in our Factory and Warehouses than the combined capacity of all other makers of similar goods in the United States. Roomy, well-lighted and ventilated workshops are indispensable to the turning out of good work, which never has, and never will be done in small dingy basements, which were formerly the only places where casts could be had.

Our large, handsome, illustrated and descriptive catalogues which name and classify each article, have elicited the admiration and endorsement of the foremost educators and artists in this country and in Europe, and are of the greatest convenience and assistance in making satisfactory selections from a distance.

The rapid development and growth of art taste of late years, together with the discarding of flats in drawing instruction and the substitution of real objects as models, has created a demand for better facilities for study, and the necessity for a higher grade of casts has been imperative. To meet this demand has been our constant aim and study.

We have spared no expense to procure the very best moulds and models to be found in Europe, and our success is partly the result of personal visits to European Museums and the employment of eminent talent to look after our interests in the art centers of the old world. There is an erroneous impression that when casts from the antique are ordered from Europe

where the originals are located, copies DIRECT from the antique are obtained. This is not correct; but one copy is ever made from the original, lest the too frequent handling injure it, which loss would be irreparable, as many of these antiques are of inestimable value. To illustrate, the Venus de Milo is invoiced by the French government at one and one-half million dollars, but if this sum were forthcoming, it would not repair the loss should the statue be destroyed, as it would be an absolute impossibility to replace it.

Therefore those who think that good casts of the Venus de Milo can be obtained in Paris only, are greatly mistaken; under certain conditions the reverse is true. All depends on a perfect model not "overworked" and the careful making and handling of the moulds.

We would further mention that in transporting casts from Europe, they absorb considerable moisture during the ocean voyage, which causes them to rot and crumble in a very short time. This may explain in part what a writer in "The Studio," Nov. 22, 1884, page 90, speaking of statuary, says: " * * * or one of us sent to Berlin, or London, or Paris, for the plaster casts they have there, only to discover when they arrived, that whatever else they may know over the seas, they do not know how to pack statuary." By purchasing your casts of us you do not take these risks, and are sure of receiving articles in good condition. We have spent years in acquiring a collection which is unrivaled by that of any European city, in which endeavor we have been supported by the hearty encouragement of many of the leaders of art culture in all sections of the country.

The latest addition to our business has been the introduction of Dr. von Dechend's apparatus for cleaning plaster casts, for which we are sole agents in the U. S. We supply schools having small collections, where the von Dechend apparatus (which costs \$800.00) would be too

expensive, with Hennecke's Mirbane Paste, for cleaning their casts, the merits of which may be judged by the appended indorsement from W. M. R. French, Director of the Art Institute, Chicago, one of the many unsolicited testimonials we have received regarding same.

MESSRS. C. HENNECKE CO.

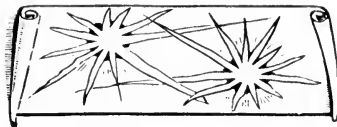
DEAR SIRS: It gives me great pleasure to testify to the value of your Mirbane Paste for cleaning plaster casts which have never been painted. We are using it extensively in our Museum, and the results are remarkable and most satisfactory.

Statues which have stood five years in the smoke of Chicago and were very badly soiled have come out almost as fresh as when first made.

The process is perfectly simple. I regard it as a very valuable invention.

Yours very truly,

W. M. R. FRENCH.



DO NOT PAINT YOUR PLASTER CASTS,

BUT USE

HENNECKE'S MIRBANE PASTE.

A PAIR of bellows is preferable to a brush or duster to remove the dust before applying the Mirbane Paste to plaster casts. Let it stand for about one-half hour in a temperature of 60 to 70 degrees before applying, and stir well. Apply evenly and lightly (do not press too hard) with a clean bristle brush, the same as you would ordinary paint, being careful not to get too much into the recesses nor to go over the same place twice. Let the cast stand sufficient time to dry, in a warm place or draft, when the paste will peel off, taking all the dirt with it, leaving it perfectly clean. Then remove any particles that may adhere to casts, with a clean, new bristle brush. Should any part not get perfectly clean, give that part another thin coat. Should from any cause, some of the paste not flake off, apply a damp sponge to that part and expose the cast to a draft of air, the sun, or dry heat.

Mirbane Paste will also clean Castolina Marble (but not Carrara) and carved Alabaster; soap and water should never be used as it will give same an unsightly yellowish tint which cannot be removed. A pint of Mirbane Paste will be sufficient for about four 27-inch busts. Keep well corked in a glazed stone jug or glass bottle, and it will be always ready for use. It will not clean casts that have been painted. For directions how to clean these and other statuary, see List F.

Price for Pint,	-	-	-	-	\$	50	Price for One-Half Gallon,	-	-	-	\$	1	40
" Quart,	-	-	-	-		75	" One Gallon,	-	-	-		2	50

Price given includes package.

PLASTINA,

THE NEW MODELING MATERIAL,

IS used in the same manner as clay or wax, it is preferable to either, not becoming dry like the former nor hard like the latter, while it possesses properties that make it of inestimable value to the sculptor. It is not affected by atmospheric changes, and preserves uniform plasticity and softness, never becoming dry nor mildewed, neither will it shrink in the slightest degree whether exposed to the air or kept air tight. It is always ready for manipulation, clean to handle, and adapted to small as well as large work, the latter can be made hollow if desired. By using this material, work can be carried on for years without danger of spoiling the piece by exposure to cold or from want of proper attention on the part of the sculptor, as would be the case in clay modeling. Being a fatty substance, it will not stick to the tools, gives a finer cast, and the model can be transferred to plaster without any further preparation, and as it contains no ingredients that are offensive or injurious, it cannot affect the health, which makes it especially desirable for kindergarten work.

Where extra smoothness in moulds is desirable, use a brush dipped in spirits of turpentine.

Although Plastina is more expensive than clay, it will prove more economical in the end, as the same piece can be reworked repeatedly without deteriorating in quality.

If iron supports are used, they should be wrapped with paper or cloth; if wooden supports are used, they must be well oiled, or, still better, covered with warm glue or two coats of shellac. If the wood is not coated with oil, glue or shellac, it will absorb the oily substance

of the Plastina, and it will not adhere to the support. Zinc or lead; either wire or sticks, are a good substitute for wood or iron as they need no "coating" before bringing them in contact with the Plastina, and being pliable one can change the position of the work at will. Plastina is sold at 60 cents per pound.

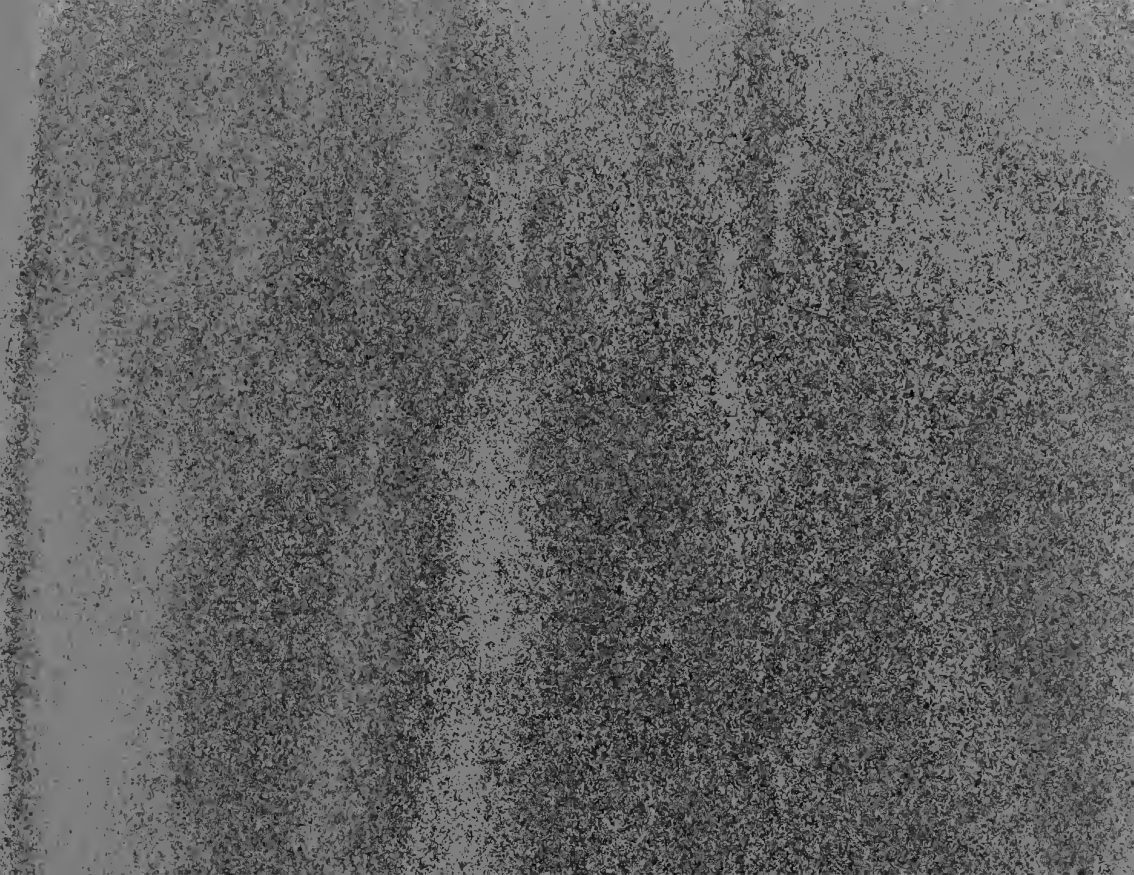
For further directions, see our article on modeling in our "Art Studies," page xxx. The supports are illustrated on page 80.

No. 4147. Cast of Lincoln's Right Hand in "Ivorite," see page 3,	-	-	-	-	-	-	\$ 2 50
No. 4147. Plaster Cast of Lincoln's Right Hand, see page 3,	-	-	-	-	-	-	1 25
No. 4148. Cast of Lincoln's Left Hand in "Ivorite," see page 4,	-	-	-	-	-	-	2 50
No. 4148. Plaster Cast of Lincoln's Left Hand, see page 4,	-	-	-	-	-	-	1 25
No. 4149. Cast of Lincoln's Life Mask in "Ivorite," see page 2,	-	-	-	-	-	-	4 00
No. 4149. Plaster Cast of Lincoln's Life Mask, see page 2,	-	-	-	-	-	-	2 00
No. 484. Lincoln's Statue, 33 inches high, 9½ inches base, see page 6,	-	-	-	-	-	-	12 00
No. 480. Lincoln's Bust, 32 inches high, see page 5,	-	-	-	-	-	-	10 00

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